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SPECIAL COMMITTEE ON
BROADCASTING

Chairman: G. E. HALPENNY, Esq.

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MINUTES OF PROCEEDINGS AND EVIDENCE

No. 4

TUESDAY, MAY 19, 1959

CANADIAN BROADCASTING CORPORATION

WITNESSES:

E. L. Bushnell, Acting President, Canadian Broadcasting Corporation;
C. Jennings, Controller of Broadcasting; M. Ouimet, Deputy Controller
of Broadcasting; and J. J. Trainor, Assistant to Director of Audience
Research.

THE QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
OTTAWA, 1959

SPECIAL COMMITTEE ON BROADCASTING

Chairman: G. E. Halpenny, Esq.

Vice-Chairman: J. Flynn, Esq.

and Messrs.

Miss Aitken,
R. A. Bell (*Carleton*),
Tom Bell (*Saint John-
Albert*),
Brassard (*Lapointe*),
Campeau,
Chambers,
Chown,
Dorion,
Fairfield,
Fisher,
Forgie,

Fortin,
Horner (*Jasper-Edson*),
Jung,
Kucherepa,
Lambert,
Macquarrie,
Mitchell,
Morris,
McCleave,
McGrath,
McIntosh,
McQuillan,

Nowlan,
Pickersgill,
Pratt,
Richard (*Ottawa East*),
Robichaud,
Rouleau,
Simpson,
Smith (*Calgary South*),
Smith (*Simcoe North*),
Tremblay.

J. E. O'Connor,
Clerk of the Committee.

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MINUTES OF PROCEEDINGS

TUESDAY, May 19, 1959

The Special Committee on Broadcasting met at 11.00 a.m. this day. The Chairman, Mr. Halpenny, presided.

Members present: Miss Aitken, Messrs. R. A. Bell (*Carleton*), Tom Bell (*Saint John-Albert*), Campeau, Chambers, Dorion, Fairfield, Flynn, Forgie, Fortin, Halpenny, Horner (*Jasper-Edson*), Kucherepa, Lambert, Macquarrie, Mitchell, Morris, McCleave, McIntosh, Pickersgill, Pratt, Richard (*Ottawa East*), Robichaud, Rouleau, Simpson, Smith (*Calgary South*), Smith (*Simcoe North*), and Tremblay—28.

In attendance: Mr. E. L. Bushnell, Acting President of the Canadian Broadcasting Corporation, assisted by Messrs. R. L. Dunsmore, Chairman, Finance Committee, Board of Directors; Charles Jennings, Controller of Broadcasting; Marcel Ouimet, Deputy Controller of Broadcasting; Marcel Carter, Controller of Management, Planning and Development; J. P. Gilmore, Controller of Operations; R. C. Fraser, Director of Public Relations; Barry MacDonald, Secretary, Board of Directors; J. A. Halbert, Assistant Secretary, Board of Directors; R. E. Keddy, Director of Organization; J. J. Trainor, Assistant to Director of Audience Research.

The Chairman observed the presence of quorum and read to the Committee a letter sent to Mr. Bushnell on May 15th conveying the decision of the Sub-committee on Agenda and Procedure on the question of the production of figures relating to program costs.

Mr. Jennings was called and elaborated on the statement he made before the Committee on Tuesday, May 12th, concerning "National Program Service" and outlined in particular program policies and standards.

Arising out of series of questions asked at a previous meeting, Mr. Bushnell tabled the following charts and summaries, copies of which were distributed to the members of the Committee and ordered printed as an appendix to the record of today's Proceedings: (*See Appendix "A"*)

1. Record Audience for Election Coverage 1958
2. Growth of Audiences—Canadian Produced Television Programs
3. Percentage of CBC Radio and Television Network Broadcasting—Sample Week Summer 1958
4. Percentage of CBC Radio and Television Network Broadcasting by Form of Communication—Sample Week Summer 1958

Mr. Trainor was questioned concerning audience size and audience reaction, sampling methods and analysis of audience trends done by the Corporation.

Mr. Jennings and Mr. Bushnell were further questioned concerning programming, and Mr. Ouimet gave information concerning news service, news commentary, and educational and school programs on the French language network.

*Agreed,—*That the arrangements be made in order that in future a French language reporter and translator be present at meetings of this Committee.

The questioning of Messrs. Bushnell and Jennings continuing, at 1.00 p.m. the Committee adjourned to meet again at 9.30 a.m. Thursday, May 21st, 1959.

J. E. O'Connor,
Clerk of the Committee.

EVIDENCE

TUESDAY, May 19, 1959

11 a.m.

The CHAIRMAN: We have a quorum, gentlemen. You will recall that at our last meeting we decided that we would leave finance, because there were several reports that were requested, and go on to programming.

Following our meeting we had a subcommittee meeting, and the following letter was sent to Mr. Bushnell by the clerk of the committee, Mr. O'Connor:

OTTAWA, May 15, 1959

Dear Sir:

The chairman has instructed me to confirm that the following decision was taken at a meeting of the Sub-Committee on Agenda and Procedure of the Broadcasting Committee at its meeting this afternoon:

"Compile for presentation to the committee as soon as possible detailed production costs including administrative expenses for ten unspecified one-hour and half-hour 'a' time commercial television programs of a musical, dramatic or other nature, broadcast during the month of January, 1959, and relate total production cost to revenue recovered from sponsor in each case".

It is understood that such programs should be fair samples of day-to-day programming.

Yours sincerely,

J. E. O'Connor,

Clerk of the Committee.

That was ten programs, made up of either half-hour or one-hour "A" time—that is, evening—commercial television programs of either a musical, dramatic or other nature. Mr. Bushnell, have you had time yet to prepare this?

Mr. E. L. BUSHNELL (*Acting President, Canadian Broadcasting Corporation*): I think we could, Mr. Chairman. We are in a position to give you that information today. Unfortunately, I was not able to get in touch with you, but I was going to suggest that the month of January was not, probably, the best month, because I would like to include in this report some of the commercial programs that are carried on the French network. Unfortunately, the month of January was not a typical month.

If you would prefer to have those figures, if you just leave it with me and have those figures changed for another month—let us say, November; I would hesitate to take December, either, because that is Christmas month—

The CHAIRMAN: Our reason for asking for the month of January was that we thought that was sufficiently in the past that you would have all your costs correlated. Perhaps you would like to let it go along as the subcommittee suggested, and then bring in the costs of two, three, four or five French shows at a later date.

Mr. BUSHNELL: That is quite all right.

The CHAIRMAN: Is that agreeable, gentlemen?

Mr. SMITH (*Calgary South*): I was going to suggest, Mr. Chairman—having asked for this information initially—that I believe it is pertinent to

have the French programs; but conceivably Mr. Bushnell could take as a selection, in addition to the ten we have asked for in January, a selection of a similar group for the last month that they were producing.

Mr. BUSHNELL: I think November would be a typical month: it is the beginning of the commercial season and we are well under way at that time.

Mr. SMITH (*Calgary South*): But I would prefer the committee make the selection of the month, rather than the C.B.C.

Mr. BUSHNELL: That is fine.

Mr. FORTIN: Am I right in understanding that these will be the only figures available to the committee?

The CHAIRMAN: If, after you have heard the evidence from the witnesses on this, you are not satisfied that that is what you want, you will so indicate, and you will get the information that you require. But I would suggest that we try to understand this: that information will be given to us without the names of the shows; they will be identified, I would imagine, as "A", "B", "C", "D", et cetera; is that right?

Mr. BUSHNELL: That is correct.

The CHAIRMAN: If this is satisfactory, we are satisfied; if not, so move.

Mr. SMITH (*Calgary South*): I also made that point to the steering committee, that this does not necessarily end the examination on the subject of costs; but it was felt we should first of all, make an assessment of the information we have acquired, and then decide what further information is necessary.

Mr. PRATT: I am a little puzzled as to exactly the reason for the great secrecy. It seems to me that where trade secrets are concerned, it is usually where there are questions of low-cost production, whereas we are dealing here with the secrets, more or less, of high-cost production. There is very little competition, I believe, from private stations on live television; is that right?

Mr. BUSHNELL: That is correct.

Mr. PRATT: Then where is the area of secrecy?

Mr. BUSHNELL: The area of secrecy, I think should be—if I may say so—reasonably plain. It is the secrecy between competitors in business, competitors in the motor car business, the soap business, the analgesic business—if you like—or any other business.

Mr. PRATT: That is what I thought: the competition is between commercial interests; the secrets are not the secrets of the C.B.C.?

Mr. BUSHNELL: No.

Mr. PRATT: It is the commercial secrets of competing firms that you are asking us to respect?

Mr. BUSHNELL: That is right.

Mr. FORTIN: Even if we do not have the price paid by the sponsor for a certain program, we would be interested to know—because I know that this is what people are interested in knowing—how much such a program costs. The idea of our asking this question is also to give a break to certain comedians, certain reporters, because the public hears that such a comedian gets \$50,000 a year. It is unbelievable. This special comedian needs to have his reputation watched. If it is true, people should know; if it is untrue, we must give this comedian—I will not mention the name—a break, and prove to the public that the figures they heard were just rumours, without any foundation whatsoever. That is the idea; it is not because we want to know what is going on, especially.

The CHAIRMAN: I realize that, Mr. Fortin.

Mr. PRATT: I think Mr. Fortin is using the word "comedian" in the French sense of "performer" or "actor"; am I right?

Mr. FORTIN: Yes, "performer".

The CHAIRMAN: I think Mr. Pratt is an expert on that.

Mr. SMITH (*Calgary South*): You were never paid that much, John.

Mr. FORTIN: I was not pointing to anyone.

The CHAIRMAN: Could we go along with the shows that we asked for and then, at the end of the questioning, if you are not satisfied with the information we have, the subcommittee will meet again and we will figure out exactly the type of information that you might require. Do you have those ten unspecified one-hour and half-hour production costs, Mr. Bushnell?

Mr. BUSHNELL: I am prepared, Mr. Chairman, to give a full statement on this now. I understood at the beginning that you would probably ask Mr. Jennings to start off. It is immaterial to me; I will do whatever you like.

The CHAIRMAN: If it is satisfactory to the committee, it is satisfactory to the chair. Is that agreed gentlemen?

Agreed.

The CHAIRMAN: Mr. Jennings, will you read your statement.

Mr. SMITH (*Calgary South*): May I suggest, Mr. Chairman—and I am sorry to interrupt—that it would perhaps serve a useful purpose if the information that we have asked for were to be filed with the proceedings of today's meeting, so that we would have an opportunity of examining and studying it. Is that possible?

Mr. BUSHNELL: I am afraid it is not. Mr. Gilmore, I believe, is preparing the statement for us, and I notice him shaking his head. Therefore, he has not got the whole statement in the manner in which he would like to have it presented.

Mr. SMITH (*Calgary South*): I understand then, Mr. Bushnell, that we are not only receiving a statement showing the relative costs, but we are also receiving a statement describing this, as a narrative of this information; is that correct?

Mr. BUSHNELL: That is correct. That will be ready by Thursday and will be presented at that time.

Mr. CHARLES JENNINGS (*Controller of Broadcasting, Canadian Broadcasting Corporation*): Mr. Chairman, at the first meeting of the committee a week ago today there was distributed a document which we called "The National Program Service", and I read to the committee the introduction to it which attempts to outline the objectives of the corporation. At that first meeting Mr. Pratt asked for clarification of the meanings of program policy and program standards as they appeared in the terms of reference of the program committee of the C.B.C. board of directors. At that time I gave him a very short definition, and today, if I may, I would like to start out by covering this ground of policies and standards in a rather wider way, inasmuch as they bear more strongly, I think, than any other factors on the output which we present. May I touch on policies first?

All our program policies are based on the primary conception of the C.B.C. as a public corporation, engaged in presenting a national service of radio and television broadcasting to the people of Canada. Here are the eight broad policies that spring from that conception, and I would like to comment on each of them as I go along.

First of all, significant tastes, interests and needs of the Canadian public should be served by C.B.C. programs. This policy, we think, is a natural expression of the fact that, as a public corporation, we are meant to serve all

Canadians. It also involves recognition of the fact that there is not one broadcasting audience, but many audiences, which have common tastes and interests and, at the same time, one individual with a variety of tastes might well be a member of several audiences.

What this means, of course, is that we try to set up a broadcasting schedule which contains a wide variety of subject matter. Naturally, in a mass medium such as television and radio, those interests which are common to the greatest number of people occupy a major place in the schedules, and that explains the predominance of entertainment programs generally.

Second, that comparable program service should be provided for the country's two main language groups. Our aim in this policy is to put out a comprehensive program service in both languages and, at the same time, to encourage as actively as possible, an interchange of ideas and programs between the two services to the advantage and, we hope, the enrichment of each.

Third, that broadcasting should acquaint Canadians with the history, traditions and culture of their country and should show people in one part how their fellow-Canadians in other parts live, work and play. We think of radio and television as instruments for national unity—of forces to increase understanding of our varied traditions and of our mutual problems. In a country where geography and economics are sometimes at variance with the development of nationhood, it is important to try to foster understanding and the vision of the unity that underlies our diversity.

Fourth, that the entertainment, artistic and cultural resources of Canada should be used to the fullest possible extent. In a sense, this is a two-sided policy. We try to exploit and develop Canadian talent as widely as possible; and, while we hope our audiences are being entertained by Canadian performers, we are at the same time fostering their development by giving them opportunity. And increased interest and support by the audience provides an opportunity for the growth of more talent which, in turn, will have a chance to perform. The mere fact that Canadian talent has a national platform upon which to perform, and that such performance receives financial and professional recognition, obviously encourages the development of talent and of artistic resources which might lie dormant without this incentive.

Fifth, that programs from other countries—which serve Canadian interests and needs—should be broadcast on the C.B.C. Because we live beside the United States, English-speaking Canadians, particularly, appreciate the value and interest of programs from outside the country. We try to find regular places in our schedule for programs from outside Canada. They give interest and variety, and the great American variety shows especially, are frequently on a scale which this country lacks the artistic or financial resources to produce here in comparable fashion.

Sixth, that such major institutions in our national life as the church and the school should be served with the assistance of advisory bodies representing those institutions. I think it is obvious that broadcasting should try to play as important a part as possible in both these fields, and we try to carry out our work here through national councils appointed for the purpose.

Seventh, that the area of news and public affairs, including political broadcasting, should be the subject of special safeguards designed to ensure that the public be as fully and fairly informed as possible. In news, in opinion broadcasting, and in political broadcasting the closest supervision is maintained always to ensure integrity and balance. Not only in the corporation's own internal rules and regulations, but in the corporation's white paper on Political and Controversial broadcasting have we tried to spell out the rules governing the application of these policies.

Eighth, that commercially sponsored programs should form part of the service. Commercial programs have been a feature of Canadian broadcasting from the very first. From the inception of the national service they have been recognized, not only as an important source of revenue, but many outstanding programs which Canadians wanted to hear were available on a commercial basis.

Mr. Chairman, having outlined those eight broad broadcasting policies, may I say a few words about standards? When I tried to give a brief definition to Mr. Pratt last week, I said policies were the things which guided us as to what to broadcast; standards were the things which guided us as to how to broadcast. Once you have decided upon doing something, immediately you are faced with the question of how you are going to do it; and in our case in broadcasting I think we can set out our standards under three main headings: artistic standards, standards of taste, and public affairs standards. I would like to say just a few words about each of these.

In the case of artistic standards, by their very nature they cannot be completely rigid; one man's meat may well be another man's poison. Subjective factors invariably play a part in them. But in matters such as speech, and in musical and dramatic performances, recognized and reasonably objective standards exist and can be applied. However, they will not be found written down in any handbook or manual.

In the C.B.C. we try to apply these standards by appointing people of proven ability so that they try to see that recognized standards—say, in the field of drama and music—are applied in the selection of singers, musicians, actors and other performers. We supplement these experts by using outside authorities as consultants and as adjudicators for auditions of talent.

Standards of taste and propriety apply to every area of broadcasting as they do to every area of life. There are accepted standards of good taste, good behaviour and good manners which come about through experience and common sense; and, while they may not be set down as a set of precise rules, a variety of directives issued from time to time as occasion arises exists.

When I mentioned policies in connection with news and opinion and political broadcasting, in a sense I touched on standards; but I would like briefly to amplify that now. These are standards of objectivity, balance and fairness which apply to news, controversial and public affairs programs; and these standards have been carefully developed to guide, not only C.B.C. staff, but outside and free-lance broadcasters on all such programs. These kinds of standards are easier to formulate than are artistic standards. Thus, talks and political broadcasting policy and standards generally are covered in our own internal rules and regulations, and by the white paper on political and controversial broadcasting. News, policy and style and taste are also dealt with, not only in the internal rules and regulations, but in such things as the radio-television style guide, the style guide for C.B.C. News Round-up and its French equivalent *La Revue de l'Actualité*.

The field of news commentary is governed by the same general standards that apply to the news itself. Our objectives are a full and fair analysis of news development, and an expression of all major shades of opinion about them. To achieve and maintain a balance in these programs, there is a continual and careful scrutiny within the corporation.

Those, Mr. Chairman, are the remarks I wanted to make about policies and standards and the approach which we make to these things in both English and French and in radio and television.

There is one final thing I would like to say. Mr. Smith asked, at the session a week ago, for copies of surveys which would indicate trends in programs where we seem to be reaching our objectives. We are giving the clerk a set of three, which have been selected from a fairly wide list. These are

actually summaries of surveys. While they are rather lengthy, the full surveys are available. These three cover a survey indicating how audiences for certain programs have increased over a period of time; and while, again, these have been singled out, others can easily be made available. They also show a survey undertaken to learn something about hockey audiences, and a survey which gives in two charts, one a rather broad, and the other a more detailed breakdown for both radio and television, indicating how we try to reach our objective of giving as wide a service as possible to listeners, with a wide range of different programs.

The CHAIRMAN: May we have the permission of this committee to have those printed as an appendix?

Agreed.

Mr. PRATT: May I refer to the top of page 27 in the report, and a statement made by myself which probably ranks as one of the greatest political statements ever made, because, having read it, I doubt if anyone could criticize me one way or the other. What I was referring to was the last paragraph in the opening of the report on the national program service, in which one of the policies is definitely stated as being to integrate, so far as is possible, our two main cultures, of helping the two historic elements of the Canadian people to better mutual understanding and sympathy, and of drawing on the traditions of both for its programs.

My reference, while it was not a criticism, was that this policy could probably have better been brought to fruition by having one production centre in a large city such as Montreal, for both languages, rather than separating them into French production in Montreal and English production in Toronto, in a country the size of Canada which could well afford two large production centres. I hope I have made myself clear this time.

Mr. SMITH (*Calgary South*): Mr. Chairman, I wonder if I may ask the witness if he would be kind enough to provide us with a survey. It is possible he may have misunderstood me; he said, "a survey where it seems we are accomplishing our objective". That was not quite the intention of my question. I am not—for the benefit of the question—particularly interested in whether you are accomplishing that or not. What I want to find out is whether you are accomplishing the objectives; I do not just want a survey of those objectives you feel you have accomplished.

The second question is: are these surveys as such conducted purely by a department of the C.B.C., or have you had any surveys which were completed by any independent group who might analyse the problem for you?

Mr. JENNINGS: Except for what you might call some small internal surveys that we set up for one thing and another, all our surveys are conducted for us by independent, outside agencies.

Mr. SMITH (*Calgary South*): I gather, then, that we could have this provided? If we selected an area you could provide a survey to determine whether the objectives which were outlined in your initial statement were being accomplished? For those we asked for, we could obtain an independent analysis of whether those objectives were being accomplished?

The reason I ask that is because—as the witness points out—of the difference in the standards of taste which are so wide, that this committee will never determine, of its own knowledge, whether a particular production is good or bad. It occurred to me that a survey of a particular area by an independent group would give some indication as to whether these objectives had been accomplished.

Mr. JENNINGS: I think that would be a fairly difficult kind of survey to undertake. The surveys we do undertake with the three main people with whom

we work cover quantitative assessments, from which our audience research bureau attempts to read interpretations.

Mr. SMITH (*Calgary South*): May I be more specific? Do you, through any of the independent organizations, or other means, survey an area such as the city of Regina, or the province of Saskatchewan, to determine whether the type of productions which is being put on the network system is being generally accepted by those areas?

Mr. JENNINGS: May I ask Mr. Trainor, of our audience research bureau, to answer that question? I think he can answer it much more expertly than I can.

Mr. J. TRAINOR (*Assistant to Director of Audience Research Bureau, Canadian Broadcasting Corporation*): We have our internal surveys, but our audience study surveys are done once a month by International Surveys Limited, Elliott-Haynes Limited, and now by Neilsen's in some areas. These just give audience size, not reactions. From these, month by month, we try to analyze trends to see what is—

The CHAIRMAN: Does that not actually give you a picture of audience trends?

Mr. TRAINOR: Yes, it should. For instance, page 2 shows the growth of the audience on some different programs in February of last year, compared with January, February, and March of this year. It shows that the program is being accepted—at least, we assume it is—because it is getting larger audiences.

Mr. SMITH (*Calgary South*): Regina, of course, is a poor instance.

Mr. PICKERSGILL: Why is Regina a poor instance?

Mr. SMITH (*Calgary South*): You will understand, if you permit me to continue the question. Regina, of course, is a poor instance because there is no other choice for the Regina people than the one television network. In a city such as Toronto, do you conduct a survey with respect to the C.B.C. productions to see what the reaction is?

Mr. TRAINOR: Not a survey concerning reactions; but we are proposing to do one now in Toronto to see just what people feel about our Toronto station as compared with American competition.

Mr. SMITH (*Calgary South*): As a summary to my question: there is no survey that would provide the information I have actually asked for?

The CHAIRMAN: Except a survey for trends, audience trends, which we can get several places—either Elliott Haynes, or B.B.M., or your own research report. Is it a Gallup type of job you do in your own research department?

Mr. TRAINOR: No, just a sample, and everything is checked by a commercial research house. We take the data and analyze it each month and compare it to previous months, thereby getting the trend.

Mr. SMITH (*Simcoe North*): Mr. Jennings, when he was making his statement, said the C.B.C. tried to serve programs suitable for each significant interest group within the country, and when you are broadcasting—this relates to what the other Mr. Smith said just now—in an area, for instance, where there are commercial television and commercial radio stations, do you take into consideration in your programming what interest groups are being served by the commercial stations in the same area?

Mr. Charles JENNINGS (*Controller of Broadcasting, Canadian Broadcasting Corporation*): No, I cannot say we do, Mr. Smith.

Mr. SMITH (*Simcoe North*): I was referring, for instance, to the amount of popular music that might be broadcast on your Toronto stations. Do you consider what service is being given by the private broadcasters?

Mr. JENNINGS: No, I cannot say we do. What we try to put out is what you might call a balanced service; and what I meant when I said that is that we try to serve different audiences—like farmers' audiences at noon, and children's audiences in the afternoon.

Mr. SMITH (*Simcoe North*): I realize that you generally take that into consideration. So, in one sense, you might be competing for the same type of program.

Mr. CHAMBERS: Mr. Jennings was speaking of balance, and he spoke, in his introduction the other day, of providing a service for those who perhaps were not in the majority in the matter of taste. This interests me a great deal, and I would like to know who figures out what is the balance. In other words, everyone is in agreement you should provide a certain amount of, let us say, lesser-known classical music; but who says how much?

Mr. JENNINGS: It is difficult to answer that question, Mr. Chambers. Any schedule for the moment is a sort of thing in being: a radio schedule is a thing in being; and our television schedule is a thing in being.

With our own planners we are in constant consultation and discussion with outside interests, through fan mail. In this kind of situation we discover whether a program seems to be successful, or we discover there may be needs and interests that should be filled. It is that sort of push-pull planning on a short range basis that goes on. I think it would be quite impossible to arrive at a schedule which was absolutely mathematically correct in the amount of each of its components.

Mr. CHAMBERS: I mean, is some estimate made through your research department, or through some other body, to establish the size of audience interest in each of these groups? For instance, it is a criticism heard that the C.B.C. itself has too much of what is described as lesser known works of little appreciated composers. Is this based on some knowledge on the part of the C.B.C., that there is an audience of a certain size for this type of music?

Mr. JENNINGS: Yes, it is. I do not know what you mean by little known works of little known composers. I do not think they occupy an enormous amount of time in our schedule. They occupy very little time, as a matter of fact.

Mr. HORNER (*Jasper-Edson*): Mr. Chairman, I was a little disappointed in Mr. Jennings' statement on policy, in that on page 3 of the statement he says:

In the final analysis, broadcasting produces nothing tangible, no "end product", only an impact on the minds of listeners or viewers.

Here I come to what I think is probably one of the most important considerations broadcasting, particularly television broadcasting, has in Canada today. That is the impact on the mind of the viewer, particularly with regard to mental health. He says they have an advisory council from the churches and other organizations. What I would like to know is, do not you think an advisory council on mental health is important? Do not you have an advisory council on mental health? For example, do they have any advice with regard to patent medicines advertising, that is becoming so fantastic on television these days—that is, with regard not only to the products they sell, but the method by which they are trying to sell them? I mean, this business of showing a pill going down somebody's insides, and so on. It is, on occasion, very wrong, as far as mental health is concerned.

Here we have a medium with which we can do a great deal of good, or with which we can do a great deal of harm. We have various—

The CHAIRMAN: What is your question, Mr. Horner, please?

Mr. HORNER (*Jasper-Edson*): I want to know whether or not they have any mental health adviser, with regard to C.B.C. television in particular.

Mr. JENNINGS: Yes, quite definitely. We have been doing broadcasting in mental health on the radio for ten or twelve years, and from the very beginning.

Mr. HORNER (*Jasper-Edson*): That is not my question.

Mr. JENNINGS: And the same thing on television.

Mr. HORNER (*Jasper-Edson*): I want to know whether you have any mental health advisory committee which advises you with regard to the impact of other programs on the mental health of people generally?

Mr. JENNINGS: No, we have not.

Mr. HORNER (*Jasper-Edson*): Do you not think that is an important factor?

Mr. McCLEAVE: That is left up to the producers, Mr. Chairman.

Mr. JENNINGS: As far as the second part of your question is concerned: all this kind of advertising of medical goods, and so on, is approved by the Department of National Health and Welfare, as to its factual accuracy and, indeed, now I would imagine that factor is very much the affair of the board of broadcasting governors.

Mr. PICKERSGILL: Mr. Chairman, to follow up that question, is it true that all the advertising, the scripts and so on, are looked at in advance? I think that is what you are trying to get at.

The CHAIRMAN: Do you mean the patent medicines?

Mr. PICKERSGILL: Yes.

Mr. JENNINGS: This copy comes to us with the approved stamp from the department on it.

Mr. PICKERSGILL: From the Department of National Health and Welfare?

Mr. JENNINGS: Yes. I do not know what the bureau is.

The CHAIRMAN: Canada is different, then, from the United States on that?

Mr. JENNINGS: I am not sure of the situation in the states: I do not know whether there is any control of this sort at all.

Mr. FAIRFIELD: Perhaps to establish and pin-point the independent surveys that are made, I wonder if we could have a breakdown of costs of the audience research bureau in the past year, to show payments to commercial firms outside the C.B.C. for independent surveys?

The CHAIRMAN: On the audience trend, or the complete survey which they might have taken?

Mr. FAIRFIELD: Any surveys they might have taken.

Mr. JENNINGS: Are you asking what we pay for commercial surveys?

The CHAIRMAN: The total dollar amount you might have paid to independent investigators.

Mr. FAIRFIELD: Or a trend examination, anything like that.

Mr. BUSHNELL: Again, I am afraid this is a situation somewhat similar to others I have mentioned. Actually, we deal with three or four firms, and I do not think they would want us to disclose the amount of money we pay to each.

Mr. FAIRFIELD: The total amount?

Mr. BUSHNELL: Yes, the total amount we can give, by all means.

The CHAIRMAN: Yes, that could be done. Is that what you wanted Dr. Fairfield?

Mr. FAIRFIELD: That is, as compared with the audience research of the C.B.C.

Mr. LAMBERT: In this particular field of programming, are you now giving consideration to the philosophy of broadcasting and television known as block programming as against feature programming?

Mr. JENNINGS: Do you mean, say, on rock and roll?

Mr. LAMBERT: Block programming, where you have the same type of thing for two or three hours, where a man is in charge. There is one man in charge and he handles a period of, say, three hours, as against, say, having four or five people with a program of this and a program of that, and swing it into something entirely different?

Mr. JENNINGS: I think I see what you mean, when you talk about this kind of block programming. There are two examples of this on trans-canada radio now, Preview in the morning, and the other, Tempo, in the evening.

While it is a little block, in a sense, handled by one master of ceremonies, if you want to call it that—that is particularly so in the case of Tempo. But the intention is to supply a pretty wide variety of things like Rawhide,—Max Ferguson,—news and music. In the morning you have weather reports, band concerts and time signals.

Mr. SMITH (*Simcoe North*): Mr. Lambert was referring to a type of program such as C.B.C. Wednesday Night, people who are interested in more or less cultural programs?

The CHAIRMAN: Are you talking about television or radio?

Mr. LAMBERT: In the afternoons, where you go after teen-agers because they are at home?

Mr. JENNINGS: We say we are going after a great many people driving home in their cars.

Mr. LAMBERT: In the morning people consider they want something to jog them along a little bit. You do not have the sweet and schmaltzy music on in the morning.

Mr. JENNINGS: We do not. In the morning we find people want news, weather and time. These are the main things they want. The music we try to keep as brisk and bright as possible, as a sort of framework with it. In the case of Preview we have direct reports, which fall under the heading of news.

Mr. LAMBERT: Further to that, in view of the fact that private radio and television stations are going into this block programming, or are considering it, have you given any thought to consulting with them and seeing whether that is the trend?

Mr. JENNINGS: I think it would be a pretty difficult thing for us to consult in any one area. We have as part of our service in this kind of thing, Preview and Tempo, and that goes right across whatever network is available at the moment; and part of this is local.

It would be an almost impossible task in each area to consult and try to plan your service, with three different private stations in a town. I think what we do is to try to keep a pretty close eye on our own service and make it as competitive as possible, within the general framework of policy as to the kind of service we put out; and we try to develop our audience as satisfactorily as possible.

Mr. LAMBERT: Does that go, even when the fact is you may be on the left foot when everybody else is on the right foot?

Mr. JENNINGS: I am not quite certain what that means, but it does mean there may be an audience covered by a station with an opposite program, or a program which will not develop a big audience; but we put it on because we know there is an audience for it.

Mr. SMITH (*Calgary South*): Mr. Jennings, I am not going to become involved in trying to assess whether program A is better than program B. It would be a great mistake, because of the diversification of opinion we have already had before us. But we have had many references made—in your

statement, in Mr. Bushnell's statement, and in the corporation's statement—on the question of Canadian content. The C.B.C., as I understand it, has set itself up as the champion of retaining a substantial Canadian content in their program which, I think, is all to the good provided it is not taken to the extreme.

Perhaps I might first of all ask what percentage of American programs you are importing?

The CHAIRMAN: The percentage in television or radio?

Mr. SMITH (*Calgary South*): In television.

Mr. JENNINGS: I would think the network percentage is, at the moment, 60 Canadian and 40 outside—and that would include American, and Great Britain. It would include outside stuff, about 60 per cent on television network being Canadian.

Mr. SMITH (*Calgary South*): Has that altered since the Fowler Commission? Has it altered to the extent of those figures actually being reversed; and at that time were you on a 40-60 basis with the American programming?

Mr. JENNINGS: We have always tried not to go below 50; but the trend is, and what we are trying to do, is to increase always the Canadian amount of content in the schedule.

Mr. SMITH (*Calgary South*): I believe the officials of your corporation have indicated you are concerned about the impact on the lives of young Canadians, in the event that this maintenance of Canadian content is not continued. I wonder if you would suggest that, perhaps, the lives of the children in Vancouver or Toronto, as an example—which see, perhaps, 80 per cent American content—are any different in their upbringing from the lives of the other Canadians who see purely Canadian content?

Mr. JENNINGS: I think that is a long-term thing, and I could not answer specifically.

Mr. SMITH (*Calgary South*): Do you ever think that perhaps the question of Canadian content—which admittedly is a good thing—becomes an obsession with the C.B.C. and we therefore get quantity rather than quality in Canadian content?

Mr. JENNINGS: I would say not, no. I do not think we become obsessed with the idea of doing things Canadian. I think we have a good deal of self-confidence in the fact we can produce good Canadian shows with Canadian talent.

Front Page Challenge on television networks is an example of a Canadian program which has started up in the last eighteen months, and it has been received enthusiastically.

Mr. SMITH (*Calgary South*): I was not going to discuss specific programs, because I could name a few to which there has been no enthusiastic reaction.

Mr. JENNINGS: I think there is no doubt about that—and I could do that myself.

Mr. SMITH (*Calgary South*): You have made the statement you believe you are not overreaching in endeavouring to obtain a vast volume of Canadian content, and you are not sacrificing quality in many instances in these programs.

Mr. JENNINGS: I do not think you can overreach, so long as the material you put out is good.

Mr. SMITH (*Calgary South*): That is why I am interested in having these surveys, to determine whether public reaction was good.

The CHAIRMAN: Mr. Morris?

Mr. MORRIS: Mr. Chairman, has it been established how far we are permitted to go in the committee with reference to specific programs?

The CHAIRMAN: Would you repeat the question, Mr. Morris?

Mr. MORRIS: I wanted to know what the view of yourself and the committee was as to specific programs.

The CHAIRMAN: I think it is very much like a buyer in a departmental store. I mean, a buyer may be right 60 per cent of the time. He certainly does not buy the things that he likes personally. Different ones in this room, on this committee, are going to dislike one, two, three, four or five different programs. I do not think we should consider our personal likes and dislikes. I think we have enough evidence available of the trend in radio and television so we can find what the majority or minority in Canada like. I do not think we should get involved in the discussion of a particular program, showing our personal likes or dislikes.

Mr. PICKERSGILL: I think Mr. Morris raised a very important question of order, on which I would like to make one very brief observation.

Surely there is not going to be in this committee, which is part of a free parliament, any restriction on the questions that are going to be asked. I can see some reasons why the president or the acting president of the C.B.C. would not wish to answer some of the questions, and he could give us reasons for that; but I should think we can ask any question we like.

The CHAIRMAN: By all means; I am suggesting that we could meet here for seven years if each one of us talked about individual programs and our likes and dislikes. We have the material available from all the different research bureaus, such as Elliott Haynes and B.B.M., or from the C.B.C. research department; and then I think we can talk about what the people of Canada like.

Mr. MORRIS: I do not think this is a matter of personal preference; it is not on that level. Perhaps we can put that question, and see.

The CHAIRMAN: Try it out for size.

Mr. MORRIS: I have in mind a program carried on the trans-Canada network, Hawaii Calls. Why is this being used for the propagandizing of the tourist industry in another country, when it could be used on a rotating basis for the tourist industry of this country? For instance, in this season it could be British Columbia Calls, Alberta Calls, Manitoba Calls. Then we could keep some of our tourists' money in our own nation.

Mr. BUSHNELL: Let me say that, I think that particular program is largely traditional; it has been there for twenty years. Furthermore, it is free; it does not cost anything.

Mr. MORRIS: Do you advance that explanation or argument for leaving it there or taking it off?

Mr. BUSHNELL: Not necessarily so; but I recognize the fact there is certainly an amount of propaganda in it. But, on the other hand, a lot of people like Hawaiian music, and they like it to come from the horse's mouth.

Mr. SMITH (*Calgary South*): We are back to the Calgary stampede again.

Mr. BUSHNELL: Do not get things mixed up. This is the other horse.

Mr. MORRIS: I am glad to know which end of the horse we get the program from.

My question, though, is—and I hope I am not violating good sense in this—not just the popularity of this program, but we are here talking about Canadian content. This program has been mentioned to me by really top-flight tourist promotion people, who say that at this time it contradicts other federal government activity in an effort to encourage Canadians to see their own country.

Mr. JENNINGS: There is a long history to this. It started up as part of an exchange series on the Mutual Broadcasting System. Then it was found that Hawaii Calls was popular, and it stayed on in the schedule. I have not heard it myself for some time, and I had not realized it was getting loaded with tourist attraction matter; but Hawaii Calls has always had this to some extent. At the same time, we do try in other programs to promote and encourage other tourist bureaus.

Mr. MORRIS: Could Mr. Bushnell and Mr. Jennings take another look at this and see if it can be altered?

Mr. PICKERSGILL: Is Mr. Morris suggesting those cowboys from Charlottetown should be put on the program?

Mr. McINTOSH: I am particularly interested in the opening statement in this brief, where it says:

C.B.C. was created by parliament to provide Canadians with a broadcasting service suited to the particular needs of this country.

I understand the impending fight between Durelle and Moore, according to press releases, will be covered by radio and television in the states only.

I have four or five questions I want to ask on that. I understand the promotion of this is held by the International Boxing Commission and, in particular in Canada, Mr. Quinn, a promoter in Montreal; is that correct?

Mr. BUSHNELL: That is correct.

Mr. McINTOSH: Is the C.B.C. carrying on any negotiations with Mr. Quinn at the present time?

Mr. BUSHNELL: Yes.

Mr. McINTOSH: My second question is, what obstacles appear to be in the way of completing the contract?

Mr. BUSHNELL: Money.

Mr. McINTOSH: My third question then is, have you made any arrangements with other broadcasting firms, or advertisers, in case you are successful in coming to terms with Mr. Quinn?

Mr. BUSHNELL: Mr. McIntosh, are you asking if we hope to have a sponsor for that particular television show, if we are successful in getting the rights?

Mr. McINTOSH: Yes.

Mr. BUSHNELL: That is correct.

Mr. McINTOSH: My fourth question is, is Mr. Quinn or the I.B.C. responsible for the present press release with regard to this fight not being telecast in Canada?

Mr. BUSHNELL: Yes, I think they are. This is a matter of negotiation, and right at the moment we are still negotiating with Mr. Quinn. Quite frankly, we think he wants more money than the fight is worth, and he places certain restrictions on it which we will not go for. Those restrictions are black-outs in certain areas in which there is a very limited number of people who will pay \$2, \$5 or \$10, whatever it is, to go and see the fight; and Ottawa is one of them. If Mr. Quinn does not come around, as far as Ottawa is concerned, and remove it from the blackout list, there is going to be trouble.

Mr. McINTOSH: In the ring?

Mr. BUSHNELL: I hope there is trouble in the ring; otherwise we are spending a lot of money for nothing.

Mr. McINTOSH: Is it right that you have had negotiations on two previous occasions with this particular person?

Mr. BUSHNELL: That is correct.

Mr. McINTOSH: I understand also there is some suggestion that this is to be telecast only in theatres; and if that is so, how many theatres are equipped in Canada to have that?

Mr. BUSHNELL: I am not prepared to say that, but I should think quite a number, because some of the professional fights in the United States are seen in theatres in Canada; but I cannot tell you the number.

Mr. McINTOSH: Would you say the percentage was small?

Mr. BUSHNELL: I would say it would be quite small.

Mr. DORION: I would like to ask a question about this report at page 3. I am referring to this sentence:

One of the tests of healthy democracy is the tolerance of unpopular minority opinions, of new expressions of art and ideas, either native or imported, which are essential to the nation's development.

I would like to have further clarification about this expression "unpopular minority opinions"—"the tolerance of unpopular minority opinions." I would like to know exactly what you have in your mind.

Mr. JENNINGS: Although it does not exist at the moment, because it does not qualify—

Mr. DORION: Because in the province of Quebec you have certain commentators who are not very popular. Is it because you want to be tolerant toward unpopular minority opinions?

Mr. JENNINGS: I do not think we put on unpopular minority opinions for the sake of putting them on; but when in our wisdom, through consultations and study, we feel an opinion should be broadcast, then it is part of the kind of output I have tried to describe, and we feel it is our duty to do it.

Mr. DORION: Another question: will you tell us who is responsible for the preparation of your news bulletins, commentaries and the composition of panels for the discussion of questions of public or political concern?

Mr. JENNINGS: In the case of news casts, the C.B.C. news service is responsible for the preparation of bulletins and the selection of speakers who give news reports.

Concerning the question of opinion broadcasting, commentaries on the news, and panels, that is the responsibility of the talks and public affairs department.

Mr. DORION: Who is responsible in that department?

Mr. JENNINGS: The department is headed up by a supervisor, but I suppose you would say it is a corporate responsibility, as part of the corporation's activities.

Mr. DORION: The supervisor is who?

Mr. JENNINGS: On talks and public affairs?

Mr. DORION: What is the name of your Montreal representative? I would like to have his name.

Mr. OUMET (*Deputy Controller of Broadcasting, C.B.C.*): The representative for the French network is Mr. Thibault.

Mr. DORION: And he is responsible for the news?

Mr. JENNINGS: No. The C.B.C. news service is responsible for the news broadcasts. It is our news bulletins you mean?

Mr. DORION: I mean who is in charge, or who is responsible for your news services at Montreal?

Mr. OUMET: The chief news editor in Toronto is W. H. Hogg, and the supervisor of news over the French network is Bruno Comeau.

Mr. DORION: We should have these men present, Mr. Chairman.

The CHAIRMAN: If you wish to have them called.

Mr. SMITH (*Calgary South*): May I return to the question of Canadian content?

Mr. CHAMBERS: I have a supplementary question, Mr. Chairman.

The CHAIRMAN: Very well.

Mr. CHAMBERS: It is on the same line as the balance you spoke about earlier, particularly in regard to political and controversial broadcasts. Are the people who were named responsible for maintaining this balance?

Mr. JENNINGS: No, there are the heads of the news service.

Mr. CHAMBERS: You mentioned earlier a Mr. Thibault of the talks department, and their responsibility for balance.

Mr. JENNINGS: Yes, under policy direction and consultation.

Mr. CHAMBERS: Is there a directive given to them by the corporation directors and from management, in the way of a formula or something of that nature, as criteria by which they are supposed to achieve this balance?

Mr. JENNINGS: Yes, quite definitely.

Mr. CHAMBERS: On the question of political and controversial: do you try to keep your balance in proportion, let us say, to the opinions in the country, as shown by surveys?

Mr. JENNINGS: I take it you are speaking of political broadcasts on free time?

Mr. CHAMBERS: No; I mean commentaries on the news.

Mr. JENNINGS: I doubt if that would be possible. So many of these commentaries depend on the news at the time. I am not speaking of news bulletins, but commentaries on news and happenings in the country. I would think that any person presenting the news, whether it be via a newspaper or the C.B.C. or what have you, would find it very difficult to assess the news value of a thing, by which opinions could be expressed in relation to some short of percentage basis in the country.

Mr. CHAMBERS: The Gallup poll shows that socialist opinion in this country generally runs from ten to twelve per cent. Do you attempt to limit socialist opinion on panels to that percentage? Do you tell your people to pay closer attention to the shades of opinion in the country when they are choosing commentators?

Mr. JENNINGS: In the presentation of news commentaries—we have been presenting them for twenty years in radio, and now in television—we continually try to pay attention to the problem of giving a balanced view of opinions, but I do not think we make reference to Gallup polls and say we will give more of an opinion about this or that.

Mr. FORGIE: Would your criterion not be the opinion of the listening audience? You surely must have run into it during those twenty years?

Mr. JENNINGS: I would think that by and large over the years the broadcasts in this field have been well accepted, and that people think the C.B.C. does a pretty good service in giving opinions about what is going on in the country.

Mr. BELL (*Carleton*): In his initial statement Mr. Jennings spoke of certain internal rules of the corporation which govern the objectivity of newcasts. Could the committee have a look at those rules?

Mr. JENNINGS: Yes, quite easily. I could read you a couple of excerpts before producing them.

The CHAIRMAN: No, you had better produce them.

Mr. BELL (*Carleton*): At the next meeting.

Mr. McCLEAVE: On the first subject of outside talks, does anybody look over the list of speakers chosen by those responsible for outside talks to determine whether there is not too much repetition of individuals—that is, to see that the outside talks man is not sending up the same people week in and week out? That is something that has grown up among a great many Canadians. I am not expressing my own paranoia, but rather on behalf of a goodly number.

Mr. JENNINGS: That is definitely not the case. From my own office alone there is a continual pressure to use as wide a range of speakers as possible in this broadcasting field; but there is also another aspect to it; that some people are good broadcasters, while some are not. That is a thing we have to take into consideration within the framework of the plan as a whole. There is no question that some are better broadcasters than others. There is also the situation where people are not available, or where someone may be willing to broadcast via television but not via radio. Generally, there is continuing pressure to make sure that we have as wide a representation of individuals as is possible, and as good broadcasting as possible.

Mr. McCLEAVE: Are these people from outside ever restricted for this very reason?

Mr. JENNINGS: For what very reason?

Mr. McCLEAVE: You say you give them surveillance.

Mr. JENNINGS: We do not interfere with what commentators say.

Mr. McCLEAVE: Have you never criticized some people for what they said?

Mr. JENNINGS: I have had occasion to criticize our own people; but when I had occasion to criticize them they had particular difficulties which hinged on the situation which I have mentioned. They seemed to have fairly reasonable explanations as to why a broadcast by such and such a person was justified; the information available would be that some other person did not want to broadcast. This has happened many times. I think that hardly two weeks pass without my having a conversation in this field of action; but we try to keep our broadcasts as wide as possible, and to distribute them as widely as possible.

Mr. McCLEAVE: I have a question which is criticism of the C.B.C.: that in its dramas there seems to be a standard practice for actors or personalities in Toronto, or perhaps in other centres, to be perhaps engaged continuously in these performances. I think a year ago we were on a Jack Creley Bick, but this year it seems to be Fred Davies or Charles Templeton who are showing up at almost any hour of the day or night. Is there any policy of trying to diversify the plans of the C.B.C. when hiring these people?

Mr. JENNINGS: Again I might say that we try to get the best people we can. I myself find occasion to make the same kind of criticism, that one person may appear too often; but again the factors I have mentioned come into play.

You mentioned artists, and that there might be a small body in Toronto. But because of the C.B.C. we have a pretty professional group of people making their living out of broadcasting. I do not think they form any kind of clique; but the situation is that these people are in a position to make a living out of their profession, and they might quite easily move to New York. They are of a calibre where they might easily move off and make good in New York. In fact, some of them are doing that.

Mr. McCLEAVE: There is one aspect of my question: suppose a man is employed as a commentator and suddenly he wants to produce plays, or wishes to star in a play. This happened to the person I have in mind. Is there not a

danger that, just because he is well known at the C.B.C., your people would determine the plays or works that are going to be produced, while somebody else is going to be shut out?

Mr. JENNINGS: By mere proximity? I suppose there would be a human or natural tendency for that, but it is something we try to prevent.

Mr. PRATT: I think that in all branches of show business it exists. The man on the spot is apt to get the work. I think the C.B.C. has the aim of keeping Canadians employed without over-exposing them in television, but it is a very difficult problem.

Mr. JENNINGS: We have another problem. Where these people become popular—and not only with the C.B.C.—I suddenly find on my television set one of our more serious actors in a commercial spot. There is nothing very much we can do about that. However, there is a possibility, that his value as an actor, for certain collateral work, might quite well be inhibited.

Mr. SMITH (*Calgary South*): Do you have some in the reverse position, where a commercial representative turns up in a dramatic production?

Mr. JENNINGS: I saw that happen just the other day, and I shook myself, because I wondered what was going on.

Mr. SMITH (*Calgary South*): I understand that actors have a rather limited field; but is there not a pool of actors to which you try to limit yourself, and therefore these people seem to be appearing continuously?

Mr. JENNINGS: I do not know how much it is limited. We are coming to the time of year when the direction is going into reverse. This week rehearsals commenced at Stratford and we found that our pool was much shallower than it was last week; but I think it is a growing pool.

Mr. SMITH (*Calgary South*): Yes. One of the things that worries me is—if I may just revert to the Canadian content aspect again—you would not care to give us a definition of what you consider to be Canadian content? I assume you are responsible for determining the Canadian content?

Mr. JENNINGS: Not I, personally.

Mr. SMITH (*Calgary South*): Then may I ask who is responsible?

Mr. JENNINGS: What do you mean by "Canadian content"?

Mr. SMITH (*Calgary South*): No. I asked you my question first.

Mr. JENNINGS: Generally speaking, Canadian content in a show would consist first of all in the fact that it was written by a Canadian, performed by Canadians, and produced by Canadians.

Mr. SMITH (*Calgary South*): You would consider a Montreal-Toronto hockey game as having Canadian content, of course?

Mr. JENNINGS: Yes.

Mr. SMITH (*Calgary South*): My concern is this: the volume of money that we are spending is sizeable in relation to maintaining this Canadian content; and if it is on a basis that we are importing 40 Americans to 60 Canadians, possibly the proportion of the amount of cost would be somewhere in that same area? Would that be a correct assumption?

Mr. BUSHNELL: No, not on the United States side, because the importation of American programs is very much less costly than the creation of a Canadian program.

Mr. SMITH (*Calgary South*): My figures would be even more extreme?

Mr. BUSHNELL: We can go out and buy an American syndicated film to be put on the air, and we can buy it at a cost of \$4,000 to \$5,000 for half an hour of syndicated feature. We could go on doing that sixteen hours a day, and it would certainly be less costly than paying money for a broadcast by Canadian artists.

Mr. SMITH (*Calgary South*): That is a very fine statement. Nobody suggests that it should be done in this committee. We are only trying to determine what we are getting in the way of Canadian content, and whether or not it should be enlarged. You are aware of the private broadcasters who are also responsible and who carry out a fairly sizeable amount of Canadian content in their projects?

Mr. BUSHNELL: Indeed.

Mr. SMITH (*Calgary South*): Is there any attempt made by the C.B.C. to make sure that they are carrying the full amount of Canadian content, and is there any area in that connection having to do with private broadcasting?

Mr. BUSHNELL: Very definitely. We have two meetings each year with our television affiliates when these matters you have raised are fully discussed.

Mr. JENNINGS: And if I may intervene, there is also a program advisory committee made up of representatives from private stations and the C.B.C. which discuss actual programming matters.

The CHAIRMAN: How old is that committee?

Mr. JENNINGS: I think it is a little over two years old now, or about two and one half years.

Mr. McINTOSH: You have said that it costs from \$4,000 to \$5,000 for a half hour program from the United States. What would it cost you for the same type of Canadian program?

Mr. BUSHNELL: It would probably cost us three times as much.

Mr. TREMBLAY: In the first part of your report I read the words "education in respect to school broadcasts". What is meant by that expression?

Mr. JENNINGS: In school broadcasts, for example in radio, for many years now we have put them on in collaboration and consultation with the national advisory council on school broadcasts. The provincial broadcasts we work out with each of the provincial departments of education concerned, as well as in collaboration with the national council on school broadcasting.

On television, in 1955-56 we had two series of school broadcast experiments, but we have not had a further experiment since. We collaborated with Manitoba and Nova Scotia in conducting those experiments. We have no comparable kind of broadcasting on the French network.

The CHAIRMAN: Along the same line have you ever had a closed circuit educational experimental program,—that is, tying in one teacher with several different schools?

Mr. JENNINGS: What we are doing is to look at all these kinds of techniques to find out how television can best be used to assist the teacher in the classroom. Some people are very keen on this master-teacher technique and regard it as the best way of helping the teacher.

Mr. TREMBLAY: I would like to ask Mr. Ouimet a question.

(Continued in French).

The CHAIRMAN: I am afraid your question will not appear in the minutes because we do not have a French speaking reporter. Perhaps Mr. Pratt would ask your question for you in English.

Mr. PICKERSGILL: Mr. Chairman, Mr. Tremblay has a perfect right to ask his question in French.

The CHAIRMAN: Yes, but we do not have a French reporter. We can send for one, or we can wait until the next meeting. I regret that we do not have one today. That has been the past policy at all committees meetings until this morning. I think it is a good idea, to provide me, myself.

Mr. PRATT: May I ask one question in the meantime.

The CHAIRMAN: Mr. Dorion comes first.

Mr. DORION: Mr. Jennings, you told us that so far as the supervisor of news programs was concerned, it was Mr. Bruno Comeau?

Mr. JENNINGS: For the French network, while for the English network it is Mr. Hogg.

Mr. DORION: When was Mr. Bruno Comeau appointed?

Mr. OUMET: It dates back to some time last spring. Actually there was some delay; because he had to transfer from his previous position. However he was in full operation in the early fall.

Mr. DORION: Who was there before Mr. Comeau?

Mr. OUMET: His predecessor was Mr. Roger Bourbonnais.

Mr. DORION: I would like to hear from Mr. Bourbonnais.

The CHAIRMAN: We will suggest that to the subcommittee.

Mr. DORION: At page 57 I read a sentence in your report as follows:

The French speaking news editors have developed in Canada a French radio style that is clear, direct, and impartial.

Did your staff receive any criticism about the impartiality of that system on the French radio?

Mr. JENNINGS: We have had over the years criticism that comes up from time to time with respect to the impartiality of our news services, but when we have looked into them, it has only been rarely that we have not been able to satisfy ourselves that the editors were carrying out the rules and regulations which I have promised to give to you, and which lay down quite clearly the matter of treatment of the news. I am speaking of the C.B.C. news service.

Mr. FORTIN: You probably conducted an inquiry in each case. But are you aware that on the French network the four commentators that we hear every day belong to the same newspaper, that the four of them are active members of a certain socialist party,—and we have some who are really good?

You mentioned the fact that we have to have someone who is broadcast-minded, but those four that we see every week—I shall not give you the names unless you ask for them—belong to the same newspaper.

Mr. JENNINGS: I think we must be very clear in our definition of the C.B.C. news service, which does give a factual objective service of news reporting. This is put out in daily bulletins, regional bulletins, national bulletins, and so on. We rely mainly for our material on the two main news services, the Canadian Press and the United Press International, working with the C.B.C. news service. I take it, however, you are referring to the commentaries on the news?

Mr. FORTIN: Mr. Dorion was speaking about impartiality.

Mr. JENNINGS: Yes, I wanted to make it quite clear that there is a clear distinction between the production of news commentaries and of news bulletins.

Mr. FORTIN: He asked another question subsequently, concerning a certain part of your report.

Mr. DORION: That is in news.

Mr. JENNINGS: I thought I answered that.

Mr. TREMBLAY: I would like to repeat my question, Mr. Chairman. So far as the French network is concerned, would you tell me what is the meaning of those words, "education of youth and school broadcasts"?

Mr. OUMET: So far as the school broadcasts are concerned, I think Mr. Jennings has been very clear in pointing out that we have been very careful,

through the history of the corporation, very careful in our relations with the provinces in matters of pure education. I am using the word "education" in the English sense in this particular case. The word "éducation" in French, of course, has another connotation; the word "education" is much broader.

What we do on the French network is, and we do have some educational broadcasts, but they are adult education broadcasts. We consider youths, to a certain extent, as on the way to becoming adults, particularly the graduates of our classical colleges, and even those who are in earlier years at college. This is the difference we make. We have never embarked—on the French networks of the C.B.C.—in the type of school broadcasting carried by the English networks, because, for one reason or another, I suppose, we have never been able to secure the cooperation of the various governments over the years. We are a federal corporation, as you know, and therefore we are very conscious of the fact that there exists the British North America Act. Mind you, there have been approaches made over the years to various officials of the governments, but these approaches have never led to fruition. But, on the other hand, it seems to me it is interesting to notice that some of the English broadcasts which are prepared for Ontario, with the cooperation of the Ontario Department of Education, are also used in the province of Quebec, in the English language, with the cooperation of the Department of Education.

In the French language, whether the lack of school broadcasting is a loss to the French-speaking people, or whether it would be a boon, remains to be seen. But up to now we have never been able to give anybody what we actually call school broadcasting.

Mr. DORION: Is it because you are not sure of the mentality of your own educators?

Mr. JENNINGS: Let me make this quite clear. These broadcasts are worked out with the Departments of Education. We supply the facilities and they provide the content, and no content is on the air which is not approved by the provincial Department of Education concerned.

Mr. TREMBLAY: What is the difference between "pure education" and "education"?

Mr. OUMET: I do not mean "pure" education. Perhaps I have not expressed myself as clearly as I should. Again, personally, I too would prefer to express myself in French, because when you discuss such shades in the meaning of certain words like "education" and so forth, you inevitably have a conflict. The word "education" in English as applied to in-school teaching is actually covered by what we call in French "instruction publique"—instruction in the schools, instruction in the schools of the province. I do not feel that the word "éducation" in French covers the same ground, because the word "éducation" can be limited to higher education, education in the universities; to education of the adults, and it could also refer to education within the family. This is generally the way we use it in the French language—the word "éducation" as commonly used within a French family.

Mr. TREMBLAY: It is the sense, in your mind? When you make a distinction between "pure education" and "education" for adults, and so on, you have in mind a certain kind of education; but it is not, necessarily, the right sense of the word "education"?

Mr. DORION: I would not like to enter into a discussion with you on the word "education", but I recall to you that a very important judgment was rendered by Sir Lyman Duff in 1938, giving to the court the more extensive meaning.

Mr. TREMBLAY: Mr. Ouimet, could you tell me if education is the aim of the C.B.C.?

Mr. OUMET: Among its objectives, the C.B.C. has as its main objectives—if I recall—to entertain, to inform and to educate

Mr. ROULEAU: In the broad sense of the word?

Mr. OUMET: In the broad sense of the word.

Mr. PICKERSGILL: Mr. Jennings, could you answer this: within the ordinarily accepted meaning of the appropriate section of the British North America Act—that is to say, the jurisdiction over schools: and that is what it is, of course, in the British North America Act—am I correct in understanding that the C.B.C. does not give any broadcasts of this character—that is, broadcasts for schools or broadcasts directed to school children for the purpose of instructing—in any province unless it is done with the complete approval of the competent provincial authorities?

Mr. JENNINGS: That is correct.

Mr. CAMPEAU: Could you tell us what discussions were held between the proper authorities in Quebec and the C.B.C. in regard to its educational programs?

The CHAIRMAN: You mean, between the Department of Education of the Province of Quebec and the C.B.C.?

Mr. CAMPEAU: That is right.

The CHAIRMAN: Regarding educational programs?

Mr. CAMPEAU: Yes, because the statement was made that they were broadcast in other provinces and not in Quebec.

Mr. BUSHNELL: I think, Mr. Chairman, we had better clear up that point. These discussions have gone on for many years and, as I recall it, actually the basis on which our broadcasting to schools was formed was done largely by the late Dr. Frigon and his program people at that particular time. Obviously—

Mr. CAMPEAU: That was a long time ago?

Mr. BUSHNELL: That was a long time ago.

Mr. CAMPEAU: No attempts were made—

Mr. BUSHNELL: I would not say that no attempt has been made; but there does not seem to be any definite wish on the part of the provincial education authorities for us to embark on the same kind of broadcasts which are intended for listening to in school; and if it is not the wish of the provincial government that we should do that, obviously we stay out of that field.

Mr. JENNINGS: If I may make a supplementary comment, Mr. Chairman, there is a difference of opinion, I would gather, as to the value of radio for in-school listening in connection with the curriculum.

Mr. CAMPEAU: I would like to know if this is an expression of opinion on the part of the C.B.C., or is there an official statement from the school authorities in Quebec?

Mr. BUSHNELL: I would doubt very much if there is an official statement. Certainly, we would have to look back over our records for many years. I am just not competent to say, Mr. Campeau, whether there was any exchange of correspondence, let us say, ten, 12, or 15 years ago: I cannot tell you. Mr. Ouimet may know.

Mr. OUMET: If I can test my memory, the discussions which took place had perhaps no official character—they never reached the official stage—because in certain circumstances we were not led to believe that we should press on with the idea of doing in-school broadcasting. In other words, they were mostly unofficial, or informal discussions.

Mr. CAMPEAU: When you speak about “no official character”, I would like to know whom these discussions were with, because you know the system in the province of Quebec and you know who is responsible for the education field.

Mr. JENNINGS: I think that our position in the C.B.C. is simply this: in the very beginning, I do not think—as a matter of fact, I am sure we did not go to the education authorities of the schools in the provinces and say, “We want to do school broadcasting”. What we are doing, in cooperation with the provincial departments of education is cooperating and collaborating with them in a field in which they have expressed a wish to be; and in all the provinces but Quebec we present programs prepared by the departments of education which are produced over our facilities.

Mr. PRATT: Along those lines, Mr. Chairman: I think some of us are missing a very important point that has been known in the theater for a long time—if you cannot entertain without educating, you cannot, conversely, educate without entertaining.

While we are on this very high-minded plane, I would like to ask if the state of moronic western movies to which we are, at great cost, subjected, is as a result of audience survey.

Mr. JENNINGS: It is not a result of audience surveys, Mr. Pratt. I do not know whether I would use the same description, “the state of moronic western movies”. I have heard other comments about their value as programs and about their appeal as programs.

Mr. PRATT: That is a form of audience survey, is it not?

Mr. JENNINGS: It is not a form of audience survey; it is an impression that one makes.

Mr. PRATT: It may be that I am unfortunate, but at the very time I turn on my television set there always seems to be a succession of men chasing other men with guns, beating one another up violently. It does not seem to be in keeping with one of your objectives, the education of youth. I realize that fairy tales are sometimes violent; but I was curious as to whether this was a result of an audience survey which showed that the great majority of people watching at the moment were in favour of such programs, or whether it was as a result of your need for economical operations.

Mr. JENNINGS: No: I think we can show you that when these westerns are on, they attract very large audiences indeed.

Mr. PRATT: I am sure, adults as well as children.

Mr. JENNINGS: It is completely debatable, and certainly within the C.B.C. itself it is a topic of argument as to whether we have too many of them or not.

Mr. PRATT: That is my point. Is it as a result of a survey or study of these programs that they are more popular than others?

Mr. BUSHNELL: Excuse me, Mr. Chairman; may I add something to that. Quite frankly, I think we have too many of them. But actually, I suppose, the fact that some of our sponsors realize that they are big audience pullers has a certain effect, if you like, on our decision.

They are out for a mass audience. Then there is the other consideration too, that some of these westerns are not too expensive, and the sponsors come along to us and say, “Look here, Mr. C.B.C.: this is a program that we bought in the United States. We are showing it in the United States: why can’t we show it in Canada?, and if it is not too violent, I must admit that probably we have been a little bit lenient. But it is a matter that is under consideration, and very definitely.

Mr. PRATT: I am not criticizing the westerns themselves: I, myself, have made some of the worst ever made. But I was just asking the question in connection with the tremendous volume of these things that seems to be appearing. They seem to be growing broadcasts, rather than diminishing.

Mr. BUSHNELL: It is a trend that probably in six months or a year from now will be entirely different.

The CHAIRMAN: It is a great trend in the United States also.

Mr. FLYNN: Mr. Chairman, I wish to revert to the question of the restricted number of good broadcasters. I was wondering if we could take it as an inevitable consequence that some minority opinions will have more chance to express themselves because their protagonists are better broadcasters?

Mr. SMITH (*Simcoe North*): Mr. Chairman, I have a question concerning school broadcasts. Is it not a fact, Mr. Jennings, that in Ontario, for instance, the Department of Education supplies the actual material for the broadcasts and the C.B.C.'s part in it is largely technical services and advice?

Mr. JENNINGS: They not only supply the material, but they pay for it. We supply the facilities. Coming back to Mr. Pratt's remarks about entertainment, I think one of the roles the C.B.C. has played in this—in consultation with the education authorities—is to make them attractive, to give them a certain amount of showmanship.

Mr. SMITH (*Simcoe North*): The department of education are the people who supply the program, and therefore, if there is any bias in it, it is not C.B.C. bias at all; it is purely the bias of the department of education for the province that is concerned?

Mr. JENNINGS: That is correct.

Mr. CHAMBERS: I want to come back to what Mr. Fortin was asking a few minutes ago—this, to me, vitally important question of balance. Would it be possible—in the case of the French network, for instance—to supply us with a list of, say, the ace commentators who are used most frequently, over some convenient period, say six months or a year? Also, what percentage of the time does each have? Do you follow my question?

Mr. JENNINGS: Yes. I think we can supply you with full details of commentators and what programs they were on.

The CHAIRMAN: At some future date.

Mr. CHAMBERS: I would like to get some idea of who is getting most of the time.

Mr. JENNINGS: This is the French network?

The CHAIRMAN: The French network show.

Mr. JENNINGS: We keep those records very carefully.

Mr. CHAMBERS: This includes the panel shows?

Mr. JENNINGS: That is correct.

Mr. CHAMBERS: The question I put to you, Mr. Chairman, is a question of order, to see if I might have this. I would like to have a transcript of a program called Man to Man which appeared on the trans-Canada network on Monday, May 11, at 9 p.m.

Mr. BUSHNELL: So would I.

Mr. JENNINGS: I might say, I am in the process of securing one for myself.

The CHAIRMAN: Mr. Chambers, may I suggest that, if they find it, we can have it.

Mr. DORION: We have to vote the funds.

Mr. SMITH (*Calgary South*): Mr. Chairman, I wonder if I might ask Mr. Jennings a question dealing with the production of a particular program or programs? Mr. Bushnell, in his statement—and I shall read the excerpt—said "Each program is an individual creation. It must be individually planned and custom-built. There is no mass production—nor can there be". And that is a perfectly understandable situation.

I wonder, though, in view of the experience in Britain and in the United States—where they film these individual programs—if we make any

attempt—as they have done, very successfully—to sell these outside of Canada with the Canadian content that we have dealt with so extensively. I believe we have, to a very limited degree, and perhaps Mr. Jennings or Mr. Bushnell might comment on that.

Mr. JENNINGS: I think I could tell you what we are doing in that field. we are selling an increasing amount of what we call export programs, particularly dramas, to the Independent Television Authority in Britain, to the B.B.C., to the French television, to the A.B.C., (the Australian Broadcasting Commission), to the States—would you like me just to run down the list?

Mr. SMITH (*Calgary South*): If it is not too extensive.

Mr. JENNINGS: It is not terribly extensive. One-hour live dramas—we have sold five to A.B.C. Television in New York—

The CHAIRMAN: Is this in the last 12 months, or what?

Mr. JENNINGS: This is since September, 1956. We have sold abroad 98 one-hour dramas on kinerecording, 15 to the B.B.C., two to Australia, two to Granada in the United Kingdom—which is one of the television production companies—39 to Associated Television—another of the independent companies in Britain—G.T.V. private television in Australia, 39 of them; and it says here, one to the Brussels World Fair; but that was a Canadian program we supplied to the Canadian pavilion for performance there.

Mr. SMITH (*Calgary South*): This is all since September, 1956?

Mr. JENNINGS: Yes. These were one-hour plays on kinerecordings. Half-hour plays on kinerecordings—we have sold 65, 43 of them to the B.B.C. in London, and 22 of the Australian Broadcasting Commission. One-and-a-half-hour dramas, on kinerecordings—and these are fairly rare—we have sold two to the B.B.C., one to the National Educational Television Center in the United States, and we also sent an hour-and-a-half show across to Brussels, which was played in the Canadian pavilion.

Mr. SMITH (*Calgary South*): May I interject here. Do I assume that, in the usual circumstances, there are programs, or productions, that have had their initial playing in Canada?

Mr. JENNINGS: Oh, yes; they have been performed over the television network here and, by an arrangement with the Artists Association—including a step-up fee—we are permitted to export them; and we recover—I cannot say what the scale of payment is, but we sell these fairly profitably.

Mr. SMITH (*Calgary South*): This is an attempt, therefore, to change the flow of programs which consequently have been coming in here. Otherwise, this is a move to present some of the talent we have in Canada outside of Canada. This is an honest attempt but it is not very impressive, in view of the length of time. Is there any chance or hope of setting that up?

Mr. JENNINGS: Yes, very much so. I might mention here another Canadian production going on at the moment, the R.C.M.P. series, in which Crawley-McConnell, the C.B.C and the B.B.C. are jointly producing 39 half-hour films, which we hope will be seen around the world. Already it has been sold in Britain, Australia and Canada, and we are very confident of a sale in the States before too long.

Mr. SMITH (*Calgary South*): May I ask in relation to revenue, if this is a determining factor in arriving at the costs to the countries that buy this? How do you assess the costs?

Mr. JENNINGS: I am not sufficiently familiar with the formula. It consists of what it costs us to make this available for export. There is an additional fee for the artists, an additional fee for the writers and materials used in preparing the kinescope, and the costs to the C.B.C. involved in making it.

Mr. SMITH (*Calgary South*): There is some attempt to assess the amount of the initial costs of production in the revenue you receive from having it accepted abroad?

Mr. JENNINGS: Yes.

Mr. PRATT: Is it the intention of the C.B.C. to use video tape for export purposes, rather than the old-fashioned kinescope?

Mr. JENNINGS: You may have noted that when I gave export figures before, I said: five one-half hour dramas, live, to the States; and I later mentioned a large number of kine releases to Australia and Britain, where they use them. But American networks, for a long time now, have not been interested in kine quality. Certainly, I hope in the future, and it is the case now, that video tape is of sufficient quality that the American networks will accept it.

Mr. PRATT: Is the C.B.C. extending its video tape facilities?

Mr. BUSHNELL: Yes, very definitely.

Mr. ROBICHAUD: The main question I have in my mind was asked by Mr. Chambers. I hope when we are supplied with the list we will have the time used by each one, say, in the last twelve months; and that it will include both French and English networks.

Mr. JENNINGS: Yes.

The CHAIRMAN: Do you mean the number of occasions?

Mr. ROBICHAUD: Yes, say in the last five years. I have another question I do not think has been asked so far. Mr. Bushnell, could you tell us what percentage of C.B.C. programs must be used by private stations? I have in mind radio and television. Do they have a selection, or do they have to use specific programs?

Mr. BUSHNELL: Yes we are in a position to furnish that information. I doubt if we have it with us today. There has been for years—let us go back to radio—a definite pattern established on what we call “reserved time” and option time, and by and large the private stations have observed it; and, indeed, in many, many cases they are carrying much more C.B.C. service than our agreements call for. We do have to allow some time for their own community promoters, for their own local advertisers; but we can certainly give you very specifically the agreement between ourselves and private television stations in terms of, almost, minutes.

The CHAIRMAN: This agreement is identical with each one of them, is it?

Mr. BUSHNELL: Yes.

The CHAIRMAN: Any further questions, Mr. Robichaud?

Mr. ROBICHAUD: My questions have been answered.

Mr. SIMPSON: Mr. Chairman, my question is actually supplementary to Mr. Chambers', and it is in relation to these commentators that are taken on by the C.B.C. for news commentary. In relation to what Mr. Jennings said, that there were specific men allotted to determine this work, has the C.B.C. not a public relations bureau or a press information bureau besides this? What is the liaison, if any, between the C.B.C. and the general press?

Mr. JENNINGS: This relation between the C.B.C. and the general press is carried out through the press and information department.

Mr. SIMPSON: Is that a new department?

Mr. JENNINGS: No, it is many years old.

Mr. SIMPSON: How do you find that has worked out,—fairly good?

Mr. JENNINGS: I have very little first-hand contact with it, because it is a department by itself; but I gather it is doing fairly successfully.

Mr. BUSHNELL: I think I can answer that.

Mr. SIMPSON: Can you tell us something of the duties it carries out?

Mr. BUSHNELL: I think I could answer that by saying that probably the C.B.C. gets more coverage in the newspapers of Canada than any other organization in Canada, probably, except for parliament; I am reminded of that.

The CHAIRMAN: Are you through, Mr. Simpson?

Mr. SIMPSON: Yes.

The CHAIRMAN: Any further questions?

Mr. BUSHNELL: If you would like it some time, I would be very glad, as a matter of fact, to have a display in this room which you could look at before or after a meeting, or at any time, indicating the amount of coverage the C.B.C. gets for its various programs. It is rather astonishing.

Mr. SIMPSON: I was wondering if during these discussions the problems of commentators used by the C.B.C. were discussed between this group and the general press?

Mr. BUSHNELL: No, that department has nothing whatever to do with the selection of commentators.

Mr. MACQUARRIE: I would like to invoke the popular word "balance" in considering the fact we are talking about the national service. I wonder how much consideration is given in the selection of commentators, in the matter of geographic balance in such matters as weekend reviewers and Critically Speaking performers. These are staffed largely by university people, and there are fifteen universities in the maritimes. I wonder what category of reasoning was invoked and why more maritimers are not used?

The CHAIRMAN: Possibly they are not photogenic.

Mr. MACQUARRIE: Many of them are, I am sure.

Mr. BUSHNELL: It is conceivable that there is a technical problem there. I know it has happened that on the maritime network a great many of the maritime people are used; but when we come to a national television broadcast of that type, actually it is quite expensive to reverse the network. The program probably at that time, or around that time, is originating in, let us say, Toronto, and if you hop to the maritimes to pick up a special speaker for, let us say, five minutes, the cost would be very, very high indeed. That is a partial reason.

Mr. MACQUARRIE: The examples I am thinking of are on the radio.

Mr. JENNINGS: In Critically Speaking we do attempt to give geographic representation; and I was not aware myself that in the over-all picture the maritimes seemed to be suffering.

I have heard—I have forgotten the name, but it is from Halifax—a chap who does first-class broadcasting in Critically Speaking.

Mr. MACQUARRIE: Maybe I am wrong in assuming they are suffering.

Mr. JENNINGS: I do not know.

Mr. BUSHNELL: I think probably we are wrong.

The CHAIRMAN: That is a good admission.

Mr. LAMBERT: How much use do you make of the facilities of the National Film Board in your productions?

Mr. JENNINGS: We do not make any use of their facilities at all, that we are aware of; but we do get television programs from them. We have the occasional individual program, and we have a regular Sunday series which goes practically the year round. These series are paralleled on both the French and English network.

Mr. LAMBERT: Do you utilize their films or productions?

Mr. JENNINGS: As individual programs and series.

Mr. SMITH (*Calgary South*): Mr. Bushnell, do you think this board should come under your responsibility?

Mr. BUSHNELL: No.

Mr. LAMBERT: Has there been any consideration given to cooperation or amalgamation of the production side?

Mr. BUSHNELL: We have enough headaches without that.

Mr. PICKERSGILL: I would like to put a supplementary question. I must say that I do not take any offence at Mr. Bushnell's reflection upon an agency for which I used to be responsible.

Mr. BUSHNELL: There is no reflection intended.

Mr. PICKERSGILL: I wonder if enough really serious consideration has been given to the fact we have in the National Film Board one of the best equipped—at least so I was told when I asked parliament for the money—one of the best equipped production agencies in the country; and whether there is enough effort made to see that it is adequately used for all the public services?

Mr. BUSHNELL: I think the answer to that is, yes. We have a liaison committee and work very closely with the National Film Board. Then, again, there is this problem of the C.B.C. giving too much work, if you like, to the National Film because, as you know, there are a great many commercial film organizations in this country and they just do not like it. As a matter of fact, we had them down here this week complaining bitterly about the fact we were cooperating too freely with the National Film Board.

The other fact is, I think, the National Film Board—at least this has been my experience in talking to some of the senior officials—is pretty well occupied with its own work.

At one time, I think when Mr. Arthur Irwin was head of the National Film Board, I personally, and some of my colleagues, had a meeting with him and we asked him about taking on the job of some of our film processing and work of that kind. He said, "I am sorry, Mr. Bushnell, we just cannot do it."

Mr. PICKERSGILL: It was not the point of giving your work to the National Film Board I was on; the point I had in mind was that a lot of public money is invested in that plant. What I want to be as sure of as one can be is that that capital and facilities were being used fully completely; and I would not envisage it as being impossible that the C.B.C. itself might use part of those facilities. I do not mean, giving the National Film Board programs to make, but making sure those facilities are adequately used so that the taxpayers are getting full value for their money.

The CHAIRMAN: We will have to leave it on that note.

Mr. ROULEAU: I would like to make a suggestion for the steering committee. Since some of us are more familiar with the activities of the French network, while others are more familiar with the activities of the English network, would it be possible to set up a subcommittee to study the activities of the French network? In our province, at least, we have a lot of criticism against the C.B.C. French network. I would think it would be a good thing to have that committee.

The CHAIRMAN: We will take that up at the subcommittee, consisting of Messrs. Pickersgill, Chambers, Fisher, Campeau and Bell.

Mr. ROBICHAUD: Very well.

Mr. PICKERSGILL: I am sure Mr. Mitchell would not object, though he is not here, if at the subcommittee Mr. Robichaud could come instead of Mr. Mitchell.

The CHAIRMAN: By all means. We shall adjourn until Thursday of this week, at 9.30 a.m.

(Appendix A)**Record Audience for Election Coverage 1958**

An estimated national audience of 7,860,000 persons witnessed the live CBC television and radio—CBC and private—coverage of the election results between 9:00 and 10:00 p.m., E.S.T., March 31. This figure was obtained by Elliott-Haynes Ltd in a coincidental telephone survey conducted during the most convenient hour for measuring simultaneously audiences in five time zones from Sydney to Victoria.

This national audience was composed of a television audience of 5,786,000 persons and a radio audience totalling 2,074,000 persons who were reached by the CBC and private-station broadcasts in English and French during the measured hour. The CBC telecast was viewed by 4,014,000 persons in 1,295,000 English-language households and by 1,770,000 persons in 492,000 French-language households. A cumulative total of 4.2 millions had viewed the full evening CBC television coverage of last year's election.

English-language radio listeners amounted to 1,581,000 persons in 565,000 homes while the French-language radio audience was calculated to be 493,000 persons in 149,000 homes.

Keenest interest in the election coverage was registered in the Prairies where TV ratings reached 85 per cent between 9:00 and 9:30 p.m., local time. Interest in the Maritimes and amongst French-language viewers in Ontario and Quebec was at about the same level, with ratings at the 70 per cent mark.

Ratings for English-language viewers in Central Canada were lower, averaging in the mid-50 per cent area. About one-quarter of the potential audience in the Central region, probably concentrated in southern Ontario, preferred viewing television programs from nearby United States stations.

In British Columbia the simultaneous measuring period of 9:00 to 10:00 p.m., E.S.T., was of course three hours earlier by local (Pacific Standard) time. A low rating of 22 per cent of all TV homes viewing was recorded during the evening meal period though radio listening at this time was higher than anywhere else in Canada. As the evening wore on, TV viewing increased and radio listening decreased in British Columbia.

Growth of Audiences for the Following
Canadian Produced Television Programs

English Network Programs	Number of TV Homes Viewing			
	1958	1959		
	February	January	February	March
	(000)	(000)	(000)	(000)
Front Page Challenge	860	1,350	1,330	1,275
Folio*	370	660	620	580
Close-Up*	290	650	780	690
G.M. Presents*	720	800	970	860
Cannonball	950**	1,320	1,280	1,260
Country Hoedown	800	1,000	1,070	1,020
'Cross-Canada Hit Parade*	650	970	1,010	940
N.H.L. Hockey	950	1,110	1,120	1,120
Showtime*	500	920	1,000	940
French Network Programs	Jan.-Mar.	Dec.	- Apr.	
	1958 (000)	1958 (000)	1959 (000)	
Music-Hall	632	688	634	
La Famille Plouffe	661	765	778	
L'heure des Quilles	393	527	511	
Le Point d'interrogation	479	577	597	

* The increase in the number of TV homes viewing may be due to changes in program scheduling.

**Tugboat Annie scheduled.

Source: International Surveys Ltd.

May 14, 1959.

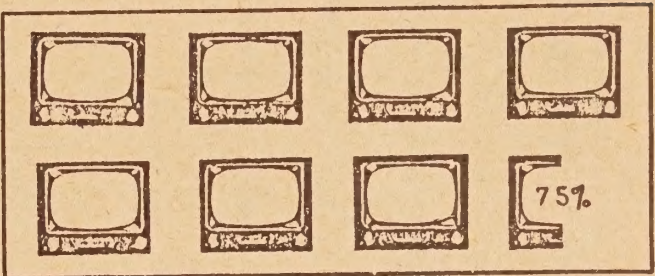
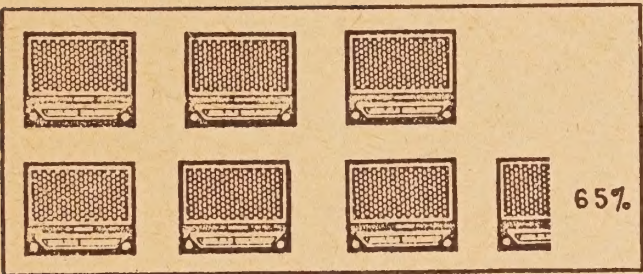
PERCENTAGE OF CBC RADIO AND TELEVISION
NETWORK BROADCASTING
BY BROAD FUNCTION
(Estimated)

SAMPLE WEEK SUMMER 1958

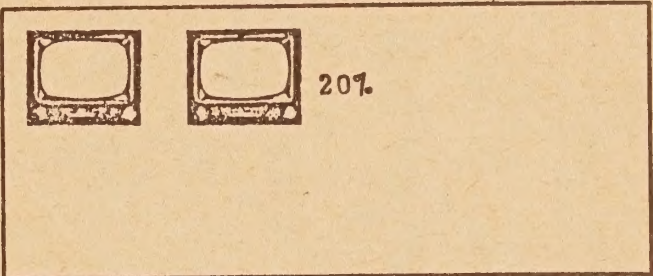
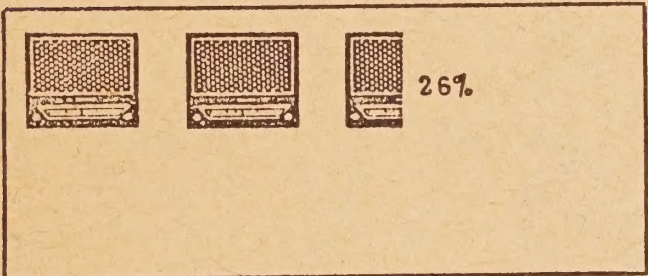
Radio

Television

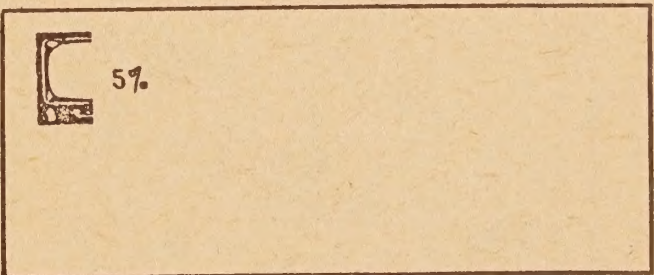
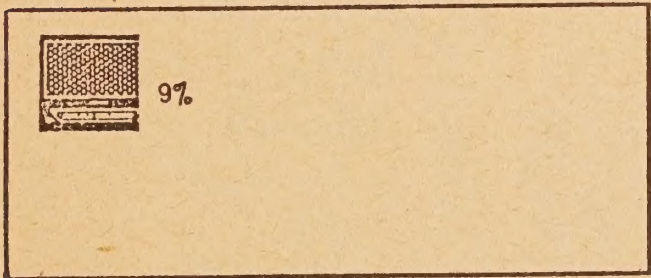
PREDOMINANTLY ENTERTAINMENT



PREDOMINANTLY INFORMATION

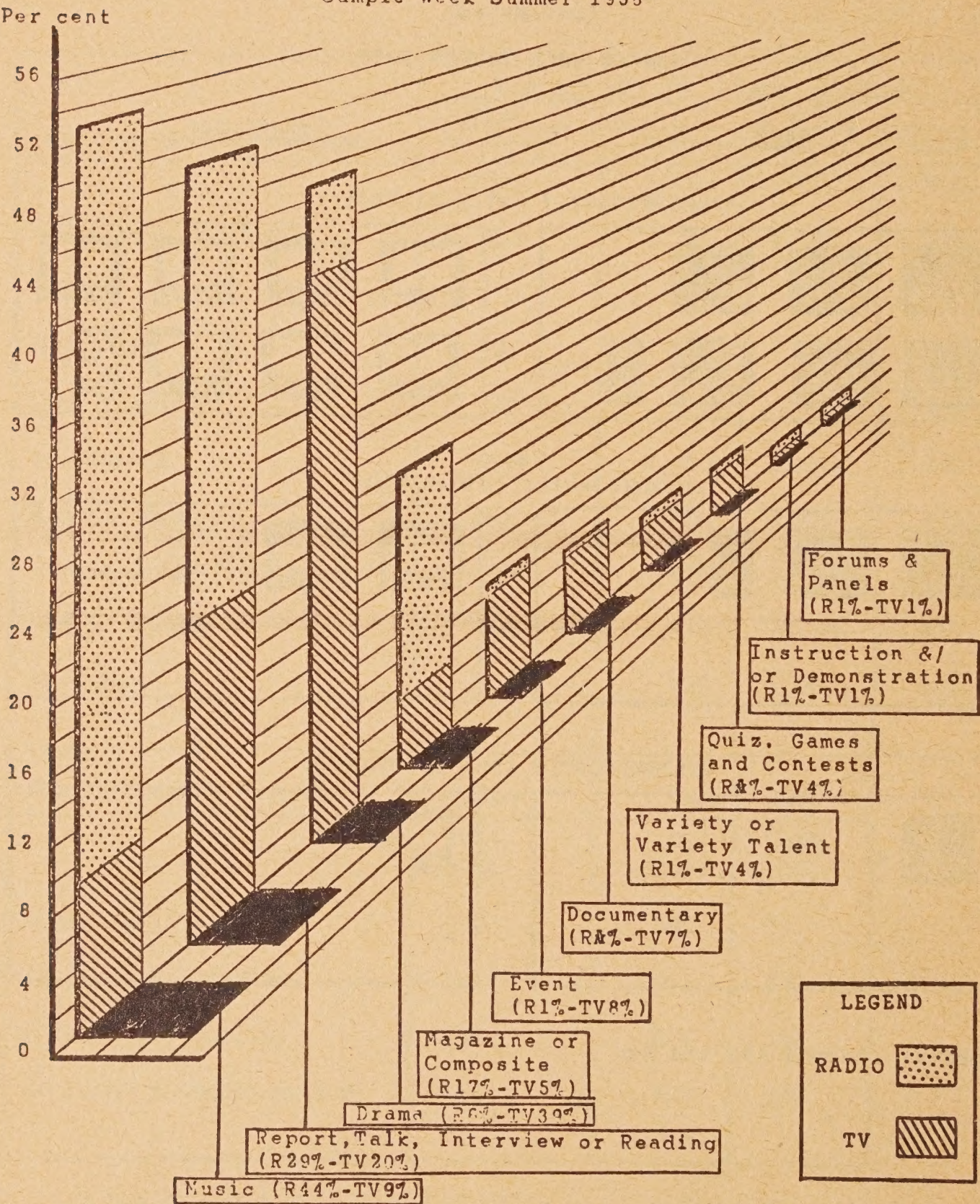


PREDOMINANTLY IDEA OR OPINION



Source: Tables R5a and T4a

PERCENTAGE OF CBC RADIO AND TELEVISION NETWORK BROADCASTING
By Form Of Communication
(Estimated)
Sample Week Summer 1958



Source: Tables R6 and T5a
& Less than 1 per cent.